



The Gramophone Shop, Inc.

Record Supplement

for

June, 1945

EIGHTEEN EAST FORTY-EIGHTH STREET

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NEW YORK 17, N. Y.

# CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone  
Shop Record Supplement

AS	L'Anthologie Sonore	GT	Gamut
B	Brunswick	K	Keynote
BA	Bost	M	Musicraft
C	Columbia	MS	Sonora
CM	Columbia Masterworks Set	MW	Hargail Recorder
CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
G	Gramophone (HMV)	V	Victor
		VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

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Complete 1945 Columbia Catalogue 25c

Complete 1944 Victor Catalogue 25c

**THE GRAMOPHONE SHOP, Inc.**

18 EAST 48th STREET

NEW YORK 17, N. Y.

290 PARK AVENUE

# The Gramophone Shop, Inc.

*The World's Best Recorded Music  
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18 EAST 48TH STREET

WICKERSHAM 2-1875  
NEW YORK CITY

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Vol. VIII

*Record Supplement for June, 1945*

No. 6

## SPECIAL NOTICE

Due to the shortage of packing material, it will be impossible for us to ship less than four 12" records or equivalent in one package. We hope this will not inconvenience our patrons, who are asked to bear with us in the present emergency.

### BERNSTEIN (LEONARD)

**BERNSTEIN:** *On The Town*—Songs and Ballet Music. Victor Chorale and "On The Town" Orchestra conducted by Robert Shaw and Leonard Bernstein. Four 10" records (8 sides) in Set VM-995†; price complete with album \$3.67.

One of the liveliest, most engaging musicals in many years is "*On The Town*." Its youthful vivacity has been ably recaptured in Victor's album of Songs and Ballet Music as played by the "*On The Town*" Orchestra conducted by the composer and the Victor Chorale lead by Robert Shaw. For one thing, Bernstein's music avoids the bromides and clichés of the average popular songs. His music is modern without being excessively dissonant. The lyrics by Betty Comden and Adolph Green are satirically witty, avoiding the "*Under the sky above*," "*When blue shadows fall*" school so common in current musicals.

The selections included are: *I Feel Like I'm Not*

*Out of Bed Yet, New York, New York, Lonely Town, Lucky To Be Me, Some Other Time* and a large portion of the Ballet Music which includes the "*Lonely Town*" *Pas de Deux, Times Square—Finale to Act I, Dream in the Subway and Dance of the Great Lover.*

The "*On The Town*" Orchestra here recorded sounds considerably larger than the one in the theatre, and responds readily to the energetic conducting of the composer. The songs, conducted by Robert Shaw are effectively set forth by the chorus.

### CHOPIN (FREDERIC)

**CHOPIN:** *Polonaise No. 6 in A flat major, Op. 53 ("Heroic").* José Iturbi (piano). 12" record (2 sides), No. V-11-8848; price \$1.05.

Victor's new recording of the "*Heroic*" *Polonaise*, featured so prominently in the film based on Chopin's life "*A Song To Remember*," has not reached us as we go to press. To be reviewed in a forthcoming issue.

## DEBUSSY (CLAUDE)

**DEBUSSY: Piano Music. Artur Rubinstein (piano).**

Three 12" records (6 sides) in Set VM-998; price complete with album \$3.67.

This album contains the following selections: *Soirée dans Grénade* and *Jardins sous la pluie* (*Estampes*, Nos. 2 & 3), *Reflets dans l'eau* and *Hommage à Rameau* (*Images*, Book I, Nos. 1 & 2), *Poissons d'or* (*Images*, Book II, No. 3), and *La plus que lent—Valse*.

Not received by our press deadline. To be reviewed in a forthcoming issue.

## GOULD (MORTON)

**GOULD: American Salute & Yankee Doodle Went to Town. Boston "Pops" Orchestra conducted by Arthur Fiedler.** 12" record (2 sides), No. V-11-8762; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

## KERN (JEROME)

**KERN: Collection of Musical Comedy Favorites. Rise Stevens (mezzo-soprano) & Orchestra conducted by Sylvan Schulman.** Four 12" records (8 sides) in Set CM-568; price complete with album \$4.73.

This album of songs by Jerome Kern which arrived too late for review last month contains the following selections: *Can't Help Lovin' Dat Man* (from "Showboat"), *They Didn't Believe Me* (from "The Girl from Utah"), *Look for the Silver Lining* (from "Sally"), *Smoke Gets in Your Eyes* & *The Touch of Your Hand* (both from "Roberta"), *All the Things You Are* (from "Very Warm for May"), *Don't Ever Leave Me* (from "Sweet Adeline").

Miss Stevens' mezzo-soprano voice has been recorded with fidelity and she manages to convey the warmth and style that she showed in her motion picture "Going My Way." The orchestral accompaniments are subdued and in good taste.

## LALO (EDOUARD)

**LALO: Symphonie Espagnole for Violin and Orchestra, Op. 21. Nathan Milstein (violin) & Philadelphia Orchestra conducted by Eugene Ormandy.** Three 12" records (6 sides) in Set CM-564†; price complete with album \$3.68.

The first domestic recording of Lalo's *Symphonie Espagnole* for Violin and Orchestra, Op. 21, is released this month in a performance by Nathan Milstein and the Philadelphia Orchestra conducted by Eugene Ormandy.

Composed during the year 1874, this work was dedicated to the great Spanish violinist Pablo de Sarasate who performed it for the first time at a Concert Populaire in the Chatelet Paris, on February 7, 1875 with Edouard Colonne conducting. Charles Martin Loeffler introduced it to America in February 1890 at a concert by the Boston Symphony Orchestra.

The *Symphonie Espagnole* is in five movements, though the third, an *Intermezzo*, is usually omitted in performance—as it was by Sarasate when he introduced the work to England, and as it is in the present recording. The four movements recorded are *Allegro ma non troppo*, *Scherzando* (*Allegro molto*), *Andante* and *Rondo* (*Allegro*).

The present performance is easily the best recorded, since it far outshines the old Hubermann performance with the Vienna Philharmonic conducted by Georg Szell (CM-214†) and surpasses the fine Menuhin reading (VDM-134) from the point of view of recording. Menuhin recorded the work complete and gave a spirited reading, but it is several years old, and the recording sounds pale beside the newer version. Mr. Milstein's performance is a rousing one, which has been recorded with exceptional fidelity. The orchestral background is beautifully played under the firm leadership of Eugene Ormandy. The sound is clear and open without any excessive blasts.

## MENDELSSOHN (FELIX)

**MENDELSSOHN: The Hebrides (Fingal's Cave) Overture, Op. 26. Boston "Pops" Orchestra conducted by Arthur Fiedler.** 12" record (2 sides), No. V-11-8745; price \$1.05.

In August 1829, while Mendelssohn was visiting Scotland, he and his friend, Klingemann visited the island of Staffa, a small member of the Hebrides, on which is situated the famous Fingal's Cave. The composer, very much impressed by the scenic beauty, jotted down the theme which appears at the beginning of the overture. This formed the chief subject of the music, which was not composed until the next year while in Italy. The first version was completed in Rome on December 16, 1830, but Mendelssohn was not satisfied. He revised it thoroughly two years later, and it was performed for the first time at a concert of the London Philharmonic Orchestra at Covent Garden on May 14, 1832 under the baton of Thomas Attwood. The final touches were put on the manuscript on June 20, five weeks after its first performance by the Philharmonic.

The overture pictures the wild country of the Hebrides, the screaming sea birds, the whistling winds and the sea roaring in the caverns. For this reason, the title *The Lonely Isle*, (*Die einsame Insel*) is occasionally applied. The familiar double title (Mendelssohn used both) results from the fact that the original score was entitled *Fingal's Cave* and the orchestral parts were marked *The Hebrides*. In any event the composition is one of the most popular Mendelssohn works in the orchestral repertory. Wagner called it an "aquarelle" and called the composer a landscape painter of the first order.

There have many recordings of this work, but none can compare with the Boston "Pops" version for brilliance. The magnificent Beecham performance (now contained in CM-552†) is beautifully played, but the sea described there is not as fierce as the present scene. The older recording by Sir Adrian Boult and the BBC Symphony Orchestra suffers in comparison because of its age.

In the present version there is plenty of brilliance, yet attention is paid to the smallest detail. The new recording is up the high standard set by the new Victor orchestral recordings.

## MUSSORGSKY (MODESTE)

**MUSSORGSKY: Boris Godunov-Excerpts.** Alexander Kipnis (bass), Ilya Tamarin (tenor), Chorus (in Russian) & Victory Symphony Orchestra conducted by Nicolai Berezowsky. Choral director—Robert Shaw. Five 12" records (10 sides) in Victor Set VM-1000†; price complete with Recordrama album \$6.03.

To most music lovers, the opera *Boris Godunov* embodies the very soul of the Russian people. It is hard to realize, therefore, that in Mussorgsky's own time Italian opera was so popular in Russia that his work was received with comparatively little enthusiasm. Modeste Mussorgsky's dominant idea was to bring music into closer relationship with actual life. In a letter to Vladimir Stassov, librarian of the St. Petersburg Public Library, he reveals his artistic intentions—"To seek assiduously the most delicate and subtle features of human nature—of the human crowd—to follow them into unknown regions, to make them our own: this seems to me the true vocation of the artist . . . to feed upon humanity as a healthy diet which has been neglected—there lies the whole problem of art." No work better illustrates this artistic credo than Mussorgsky's national music drama *Boris Godunov*, scenes of which are recorded in this month's special release by Victor.

The opera has had a curious history. The idea to turn Pushkin's "dramatic chronicle" into an opera was suggested to Mussorgsky by his friend Professor V. V. Nikolsky. The composer was enthusiastic, so Mrs. Ludmilla Shestakova (Glinka's sister) presented Mussorgsky with a copy of Pushkin's works containing *Boris Godunov*. The volume by her order had been interleaved with writing paper for notes on the libretto. He left some scenes intact, others he changed radically. Pushkin had drawn most of his material from Karamazin's "A History of the Russian Empire," and had chosen the period after the reign of Ivan the Terrible, when Boris Godunov, brother-in-law of Ivan's son, Feodor, usurped the throne after causing the death of Feodor's young brother Dmitri. Boris ruled wisely and the empire prospered, but a young monk, Gregory, conceived the idea of claiming to be the slain Dmitri. He had the support of many boyars, the Polish nobles, the Pope and large sections of the population, so he led a successful rebellion which resulted in the death of the Godunov family.

Mussorgsky's opera, completed on December 15, 1869, was submitted to the management of the Imperial Theatres in St. Petersburg in 1870 with the request to produce it. But it was rejected and Mussorgsky took it back and decided to overhaul it thoroughly. The revision was completed on June 23, 1871. There were many radical changes—scenes added, completely revised and one scene omitted. Isolated scenes were produced during the next few years and finally at the insistence of Mme. Platanova, the soprano who created the role of Marina, the work was produced on January 27, 1874 at the Marinsky Theatre with Napravnik conducting. This performance was not complete, however, for the scene in the monastery cell was cut out. The vocal score was published shortly before the first performance by the firm of W. Bessel and Co.

Although the work proved to be a popular success, it was dropped from the repertory, even being banned by the Czar himself. In 1896 Rimsky-Korsakov revised, reorchestrated and cut the original score for performances. This version was introduced to St. Petersburg in 1896, and there was such a protest over the cuts, Rimsky

added some of the scenes which had been omitted and the complete revised vocal score was published by Bessel and Co. in 1908. This is the version the world came to admire and acclaim. It was introduced to Paris in 1908, to New York on March 13, 1913 (with Didur as Boris, Anna Case as Feodor, Louise Homer as Marina, Leon Rothier as Pimen, Paul Althouse making his debut as Gregory, Angelo Bada as Shuisky and Arturo Toscanini conducting), and to England by Sir Thomas Beecham on June 24, 1913 with Chaliapin in the title role.

Much has been written about the merits and faults of the Rimsky revisions. Whatever else may be said, they saved the work from oblivion, although in a form hardly recognizable from the original.

Victor has apparently used this version for the recording, and for that reason, all page references are those of the Bessel vocal score of the 1908 revision.

Side 1 contains the orchestral prelude to Scene 1 of the *Prologue*, pages 1 and 2, then skips to the Opening Chorus, page 3 bar 13 and continues to the end of page 6, cuts again, to page 12, bar 7 and then continues to page 17, bar 5. The choral passages contained here are sung in Russian by the chorus, and the brief parts of the officer and the peasant Mitiukha are omitted. Scene 2 of the *Prologue*, the "*Coronation Scene*," is given complete, page 25, bar 1 to page 36 bar 8 on Side 2, page 36 bar 9 to the bottom of page 44, the end of the scene on side 3. Ilya Tamarin sings the brief lines of Prince Shuisky.

Side 4 contains the beautiful prelude to the second scene of Act I, page 65, bar 1 to the bottom of the page, then cuts to page 73 bar 4 and continues through page 79 bar 5. Varlaam's *Tale of the Siege of the Town of Kazan* is sung by Mr. Kipnis, whose voice is especially suited to this character. Seldom is the aria as effective in the opera house as it is in this performance, because more attention is paid to details in this recording.

The next four sides are drawn from Act II and contain Boris' *Monologue: I have attained the highest power*, page 116 bar 14 to page 123 bar 2, the duet between Boris and Prince Shuisky which begins with bars 12 & 13 on page 131, then cuts to page 133 bar 1 and continues without interruption to the end of the act, page 149. (The "*Clock*" *Scene* is contained on Side 8, page 143 bar 1 to page 149.)

Boris' *Farewell to his Son and Death Scene*, from Act IV, scene 2 are also given complete from the words "*Farewell My Son*." Side 9 begins with bar 1 on page 284 and continues to page 288, bar 7 and Side 10 continues from page 288 bar 8 to the bottom of page 293, the end of the act.

Alexander Kipnis, who is reknowned for his interpretation of the role of Boris, gives a thoroughly stirring performance on these records. Although he is haunted by the ghost of Chaliapin almost as much as the ghost of Dmitri, he manages to give new meaning to many scenes. This does not imply that those who have the numerous Chaliapin recordings will want to discard them in favor of the new set. Rather, the present records supplement the earlier ones. Only one scene is completely new—the scene between Prince Shuisky and Boris—and since it contains some of the most dramatic music in the opera, it is a must for every *Boris* collection. In addition, the recording is so outstanding that some sections sound completely different from the older versions.

The engineers have reached a new high level for recording with this set. The realism is completely incredible. One has to hear the "*Coronation Scene*" to be convinced. Seldom has an orchestra sounded so completely lifelike. Rimsky-Korsakov's orchestra is one of the most brilliant, and when it is as well recorded as in the present set, the result is quit overpowering. There is plenty of resonance, but no unpleasant echo. Many things which have never been heard in previous recordings are now revealed. The "*Clock Scene*" is a good example. The balance between the voice and the orchestra is much better here than in previous recordings and also better than in most stage performances. The strings cut and whine, the wind instruments create the illusion of the clock striking and the whole orchestra reflects the mental agitation of Boris. The climax is truly thrilling.

Nicolai Berezowsky, the Russian-American violinist and composer, conducts this difficult score with true Russian feeling. Some scenes are more slowly paced than one is accustomed to hear them, but they are nonetheless effective. The chorus under the inspired leadership of Robert Shaw sings with great vigor and feeling. The Russian language, employed in all the scenes, is effective as sung by the chorus.

From all points of view, this album is one of the outstanding releases of many months. A word might be added about the excellent notes which accompany the set. Photographs of stage settings as well as Mr. Kipnis, Mr. Berezowsky, and, in addition, prints of Boris and the False Dmitri. A complete translation of all scenes recorded is also contained in these pages.

## RACHMANINOFF (SERGEI)

**RACHMANINOFF:** Symphony No. 2 in E minor, Op. 27. Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Six 12" records (12 sides) in Set CM-569†; price complete with album \$6.83.

Not received by our press deadline. To be reviewed in a forthcoming issue.

## SCHUBERT (FRANZ)

**SCHUBERT:** Ave Maria & **SHANNON:** Too-ra-loo-ra-loo-ral, That's an Irish Lullaby. Rise Stevens (mezzo-soprano) & Orchestra conducted by Sylvan Schulman. 12" record (2 sides), No. C-7425M; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

## COLLECTIONS

**A VLADIMIR HOROWITZ RECITAL.** Vladimir Horowitz (piano). Three 12" records (6 sides) in Set VM-1001†; price complete with album \$3.67.

This album, which contains Czerny's *Variations on the Aria "La Ricordanza,"* Op. 33, Tchaikovsky's *Dumka*, Op. 59 and Saint Saens' *Danse Macabre* (arr. Horowitz) has not been received as we go to press, so will be reviewed in a forthcoming issue.

**BY REQUEST.** Nelson Eddy (baritone) & Orchestra conducted by Robert Armbruster. Four 10" records (8 sides) in Set CM-571; price complete with album \$3.68.

The popular baritone, Nelson Eddy has recorded a group of encore selections which will please his many admirers. Among the selections are *Without a Song* and *Great Day*, both from the Vincent Youman's musical "Great Day," *Red Rosey Bush* and *Frog Went A-Courtin'*, both from the back hills of the Appalachian Mountains, *My Message* (also known as *I Sent You Red Roses*) and the perennially popular *Because*, both by Guy d'Hardelot, a pseudonym for Helen Guy Rhodes, and finally two numbers from the current musical success "Song of Norway," *Strange Music* and the ever-popular *I Love Thee* (which has the lyrics used in the show, not the original poem).

**ORIENTAL. Authentic Music of the Near East. Kornienko Ensemble.** Four 10" records (8 sides) in Kismet Set D85; price complete with album \$4.72.

Arranged and played under the direction of Dimitri Kornienko, who lived many years in the Middle East making a study of this colorful music, this album of dance music contains selections from many sections of the Near East. The dances are: *Shara* (Persian Dance), *Haitarma* (Tartar Dance), *Odalisque* (Turkish Dance), *Lezginska* (Caucasian Sword Dance), *The Reception of the Shah* (Persian), *Shalaho* (Armenian Dance), *Salonika* (Greek Dance), *In a Dark Garden* (Kirghisian—Central Asia—Dance).

Well recorded and played, this set should become a useful addition to the small group of recordings of Near Eastern music.

## GREGORIAN CHANTS

**THE GREGORIAN REQUIEM MASS.** Benedictine Monks'. Choir of St. Benoit-du-Lac, Lac Memphremagog, P. Q. Four 12" records (8 sides) in an album; price complete with album \$7.35.

The sections of the *Gregorian Requiem Mass* are as follows: *Antiphon: Exultabunt Domino; Psalm: Miserere mei Deus; Responsory: Sub venite; Introit: Requiem; Kyrie; Gradual: Requiem; Tract: Absolve; Sequence: Dies Irae; Offertory: Domine Jesu Christe; Sanctus; Agnus Dei; Communion: Lux aeterna; Responsory: Libera me Domine; Antiphon: In Paradisum; Antiphon: Ego sum; Psalm: Benedictus; Kyrie Eleison; Requiescat in Pace.*

This new recording by the monks of St. Benoit-du-Lac, Lac Memphremagog, is outstanding in every respect. The choir is carrying out the traditional Solemn style of Gregorian chant in America. These young voices have been recorded with exceptional fidelity and power. There is a slight reverberation, but it is not disturbing for it gives the effect of a large cathedral or church. However, all the words are distinct and clear. No booklet was supplied with the sample copy, and the older Victor recording with organ accompaniment is out of stock at the present time, so not much detailed information is available as we go to press. The surfaces are comparatively quiet and there is plenty of volume and power to the recording. This fine album is highly recommended to the devotees of church music and to those who like Gregorian chants in particular.

## DICTION

**THE SNOW GOOSE.** By Paul Gallico. Drama with sound effects and music. Herbert Marshall with Joan Loring and supporting cast. Musical score composed and directed by Victor Young. Entire production directed by Nat Wolff. Three 12" records (6 sides) in Set D-DA386; price complete with album \$3.67.

Decca's recording of Paul Gallico's wonderful story of the evacuation of Dunkirk *The Snow Goose* is one of the best stories that company has released. The dramatization of Paul Gallico's short novel which originally appeared in the Saturday Evening Post and subsequently appeared in book form has been accomplished without any loss of the charm and beauty of the original. Mr. Marshall is ideal for the part of the narrator and the main character, and he is ably supported by Joan Loring, who appeared with Mr. Marshall in the original radio broadcast of the story.

The story is a sort of legend about the evacuation of British troops from Dunkirk in the summer of 1940. *The Snow Goose*, which gives the story its name is a bird which protects one of the many boats which is evacuating troops from the French mainland. There is plenty of suspense in the course of the drama.

This highly recommended album is available in drop automatic sequence only.

## EDUCATIONAL RECORDS

**THE GROWTH OF DEMOCRACY.** Series One —From the Magna Carta to the Constitution. Ten 12" records (20 sides). Price complete with loose-leaf album \$25.00.

Produced by William Exton Jr. in collaboration with ERPI Classroom Films, Inc. and Harry J. Carman, Ph. D., Columbia University, this album of records is intended as a guide to the growth of democratic institutions from the signing of the Magna Carta through history to the signing of the American Constitution.

The following are the titles of the lessons included in the album: *The Magna Carta, The Beginnings of Parliament, Freeing of the Serfs, House of Burgesses, Petition of Right, New England Town Meeting, Public Education Begins, Penn and Religious Liberty, Bacon's Rebellion, Right of Habeas Corpus, Indictment of Slavery, Locke on Human Rights, Freedom of the Press, Search and Seizure Issue, Stamp Tax—Proposal, Stamp Tax—Opposition, American Outlook—1775, Declaration of Independence, The Constitution.*

A study guide included with each set contains the text of each dramatized episode, as well as notes on the historical background. Representative questions as well as directions and suggestions for using the records are included, as well as a list of suggested references. The dramatizations are clear and easy to understand, without being oversimplified. It is amazing how much material is on each side. The recording is excellent throughout. The set is recommended primarily for use in schools and classrooms.

## BOOK REVIEW

### ENRICO CARUSO, HIS LIFE AND DEATH.

Dorothy Caruso. Simon and Schuster, New York City, N. Y. 1945. \$2.75.

Dorothy Caruso's biography of her celebrated husband, Enrico Caruso, is a very personal recollection of their married years. Those people who never heard him except through the medium of recordings will find much of interest in this volume. A complete list of all the phonograph records that Caruso made is given, along with dates of recording, original numbers and later couplings. Several photographs of Caruso, the first dating from 1892 and the last taken before his death in 1921, are included. Some are in stage costume and others are off stage. Many of his famous caricatures are also included.

Many details of the private life of so great a personality as Caruso cannot help but be interesting to the public. His charmingly personal love letters are to be found here with all their misspellings and strange words.

Throughout the book, interest is sustained by virtue of the simple yet dramatic personality of the singer. His melodramatic illness, subsequent recovery and then final death are most interestingly described by the one person who could best describe these events. It is too bad that more of his operatic career is not dealt with, but that omission is not really serious. **This book is recommended to all who know and love the voice of this great artist.**

## POPULAR RECORDS MUSICAL SHOWS AND FILMS

### "THE THREE CABALLEROS"

Baia & You Belong to My Heart. Bing Crosby & Xavier Cugat and his Orchestra. D-23413; 79c.

Baia & (Someday, Somewhere). Tommy Tucker Time. C-36799; 53c.

### "BILLY ROSE'S DIAMOND HORSESHOE"

The More I See You & I Wish I Knew. Harry James and his Orchestra. C-36794; 53c.

The More I See You & In Acapulco. Georgia Gibbs & Orchestra. V-20-1660; 52c.

The More I See You & In Acapulco. Carmen Cavallero and his Orchestra. D-18671; 52c.

### "IT'S A PLEASURE"

Tico Tico & ("BRAZIL"—Upa Upa). Carmen Miranda & Bando da Lua. D-23414; 79c.

Tico Tico & (Brazil). Zaccarias y su Orquesta. V-23-0116; 79c.

### "OUT OF THIS WORLD"

Out of This World & (Apply Honey). Woody Herman and his Orchestra. C-36803; 53c.

Out of This World & June Comes Around Every Year. Bing Crosby & John Scott Trotter and his Orchestra. D-18675; 52c.

## MISCELLANEOUS

Yah-Ta-Ta, Yah-Ta-Ta & You've Got Me Where You Want Me. Bing Crosby & Judy Garland with Orchestra directed by Joseph Lilley. D-23410; 79c.

Yah-Ta-Ta, Yah-Ta-Ta & Take Me In Your Arms. Four King Sisters & Freddy Martin and his Orchestra. V-45-0000; 79c.

This Heart of Mine & That Old Feeling. Count Basie and his Orchestra. C-36795; 53c.

Dark Eyes & Leave Us Leap. Gene Krupa and his Orchestra. C-36802; 53c.

There's No You & Dream. Frank Sinatra & Orchestra directed by Axel Stordahl. C-36797; 53c.

Loose Wig & Overtime. Lionel Hampton and his Orchestra. D-18669; 52c.

Bell Bottom Trousers & Five Salted Peanuts. Tony Pastor and his Orchestra. V-20-1661; 52c.

Good-Good-Good & Toca-Tu. Xavier Cugat and his Waldorf Astoria Orchestra. C-36793; 53c.

Good-Good-Good & You Never Say Yes. Miguelito Valdes & Orchestra directed by Leonard Joy. D-18673; 52c.

Roger Young & Praise the Lord and Pass the Amunition. Nelson Eddy (baritone) & Chorus and Orchestra directed by Robert Armbruster. 12" record, C-7426 M; \$1.05.

I'll Always Be With You & 'T Ain't Me. Les Brown and his Orchestra. C-36804; 53c.

## BLUE NOTE

In addition to our previously listed 12" BLUE NOTE records we have received the following, priced at \$1.57 each:

BN-32: Victory Stride & Blue Mizz. James P. Johnson's Blue Note Jazz Men (Sidney de Paris—trumpet, Vic Dickenson—trombone, Ben Webster—tenor sax, James P. Johnson—piano, Arthur Shirley—guitar, John Simmons—bass, Sidney Catlett—drums).

BN-40: Everybody Loves My Baby & The Call of the Blues. Sidney de Paris' Blue Note Jazz Men (personnel the same as BN-32, with the exception of Edmond Hall—clarinet, who replaces Ben Webster).

BN-43: Blue Horizon & Muskrat Ramble. Sidney Bechet's Blue Note Jazz Men (Sidney de Paris—trumpet, Vic Dickenson—trombone, Sidney Bechet—soprano sax, Art Hodes—piano, George "Pops" Foster—bass, Manzie Johnson—drums).

We have also received the following 10" BLUE NOTE records, priced at \$1.05 each.

BN-505: Maple Leaf Rag & Yellow Dog Blues. Art Hodes and his Chicagoans (Max Kaminsky—trumpet, Ray Conniff—trombone, Rod Cless—clarinet, Art Hodes—piano, Jack Bland—guitar, Bob Haggart—bass, Danny Alvin—drums).

BN-506: She's Crying For Me & Slow 'Em Down Blues. Art Hodes and his Chicagoans.

BN-507: Doctor Jazz & Shoe Shiner's Drag. Art Hodes and his Chicagoans.

BN-508: There'll Be Some Changes Made & Clark and Randolph. Art Hodes and his Chicagoans.

## POPULAR ALBUMS

JOHANN STRAUSS WALTZES (Arranged for Dancing). Robert Stolz, and his Orchestra. Four 10" records (8 sides) in Set D-A392; price complete with album \$3.67.

Robert Stolz, famous Viennese composer and conductor leads his orchestra through arrangements of some popular Strauss waltzes. They include: *Blue Danube*, *Tales from the Vienna Woods*, *Emperor Waltz*, *You and You* (from "*Die Fledermaus*"), *Wine Women and Song*, *Artist's Life*, *Southern Roses*, *Vienna Blood*. These versions are well recorded and played, but are in no way extraordinary. It is too bad some of the lesser known or less frequently played waltzes were not chosen instead of these warhorses.

## AGAIN IN STOCK

**THE LONESOME TRAIN—A Musical Legend.** Music by Earl Robinson, words by Millard Lampell. Lyn Murray and his Orchestra, Jeffry Alexander Chorus, Earl Robinson (Narrator), Burl Ives (Ballad Singer), Raymond Edward Johnson (Abraham Lincoln), Richard Huey (Preacher) and supporting cast. Entire production directed by Norman Corwin. Three 12" records (6 sides) in Set D-DA375; price complete with album \$3.67.

We have received a few copies of the popular musical legend *The Lonesome Train*, reviewed in the December 1944 SUPPLEMENT, and are listing it again for the benefit of those who were unfortunate enough to have missed out on this exceptional item.

**WARSAW CONCERTO.** By Richard Addinsell. London Symphony Orchestra conducted by Muir Mathieson with piano. 12" record (2 sides). No. C-7409M; price \$1.05.

This recording, taken from the sound track of the Republic film "*Suicide Squadron*" is again in stock in limited quantities. Originally reviewed in the August 1944 SUPPLEMENT, this record has been out of stock for some time.

## DECCA SHOW ALBUMS

We are listing below several of the albums Decca has released in the past few years which contain music from Broadway musical shows as sung by the artists in the casts of the various productions.

**BLOOMER GIRL — Selections.** Members of the original New York cast including Celeste Holm, David Brooks, Joan McCracken, Richard Huey, Dooley Wilson, Harold Arlen, Matt Briggs, Toni Hart, Mabel Taliaferro, Daughters, Sons-in-Law, Orchestra and Chorus directed by Leon Leonardi. Eight 10" records (16 sides) in Set D-DA381; price complete with album \$6.82.

**CARMEN JONES — Selections.** Members of the original New York cast including Muriel Smith, Luther Saxon, Carlotta Franzell, Glenn Bryant, June Hawkins and Orchestra directed by Joseph Littau. Chorus directed by Robert Shaw. Six 12" records (12 sides) in Set D-DA366; price complete with album \$6.82.

**A CONNECTICUT YANKEE—Selections.** Members of the original New York cast including Vivienne Segal, Dick Foran, Julie Warren, Robert Chiselm, Chester Stratton, Vera-Ellen, Orchestra and Crane Calder Chorus directed by George Hirst. Five 10" records (10 sides) in Set D-DA367; price complete with album \$4.46.

**THE MERRY WIDOW—Selections.** Kitty Carlisle, Wilbur Evans, Felix Knight, Lisette Vereca, Chorus and Orchestra directed by Isaac Van Grove. Six 10" records (12 sides) in Set D-DA364; price complete with album \$5.25.

**MEXICAN HAYRIDE—Selections.** Members of the original New York cast including June Haver, Wilbur Evans, Corinna Mura, Orchestra and Chorus directed by Harry Sosnik. Four 10" records (8 sides) in Set D-A372; price complete with album \$3.67.

**ONE TOUCH OF VENUS — Selections.** Mary Martin and Kenny Baker (members of the original New York cast), Orchestra and Chorus directed by Maurice Abravanel. Five 10" records (10 sides) in Set D-A361; price complete with album \$4.46.

**OKLAHOMA—Selections.** Members of the original New York cast including Alfred Drake, Joan Roberts, Celeste Holm, Lee Dixon, Howard da Silva, Orchestra and Chorus directed by Jay Blackton. Six 10" records (12 sides) in Set D-DA359; price complete with album \$5.25.

**PORGY AND BESS—Selections—Vol. I.** Todd Duncan, Anne Brown, Eva Jessye Choir and Decca Symphony Orchestra directed by Alexander Smallens. Four 12" records (8 sides) in Set D-A145; price complete with album \$4.72.

**PORGY AND BESS — Selections — Vol. II.** Todd Duncan, Anne Brown, Avon Long, Edward Matthews, Harriet Jackson, Helen Dowdy, William Woolfolk, Eva Jessye Choir and Orchestra directed by Alexander Smallens. Three 10" records (6 sides) in Set D-A283; price complete with album \$2.89.

**SONG OF NORWAY—Selections.** Kitty Carlisle and members of the original New York cast including Lawrence Brooks, Helena Bliss, Robert Shafer, Sig Arno, Ivy Scott, Walter Kingsford, Gwen Jones, Kent Edwards, Orchestra and Singing Ensemble directed by Arthur Kay. Six 12" records (12 sides) in Set D-DA382; price complete with album \$6.82.

**UP IN CENTRAL PARK — Selections.** Wilbur Evans, Betty Bruce (members of the original New York cast), Eileen Farrell, Celeste Holm, Orchestra and Chorus directed by Max Meth. Four 10" records (8 sides) in Set D-A395; price complete with album \$3.67.

## MUSICRAFT ALBUMS

We have limited quantities of the following Musicraft albums, some of which have been out of stock for some time.

**BACH:** Cantata No. 211—Schweigt still, plaudert nicht ("Coffee Cantata"). Ethyl Hayden (soprano) Benjamin de Loache (baritone), William Hain (tenor) & Instrumental Ensemble directed from the Harpsichord by Ernst Victor Wolff (7 sides) & So oft ich meine Tabakspfeife ("Tobacco Song"). Benjamin de Loache (baritone), Sterling Hunkins (cello) & Ernst Victor Wolff (harpsichord) (1 side). Four 12" records in Set MC-5; price complete with album \$4.50. (Available in automatic sequence only).

**BACH:** Trio Sonatas No. 5 in C major & No. 6 in C major. Carl Weinrich (Praetorius organ of Westminster Choir School, Princeton, N. J.). Three 12" records (6 sides) in Set MC-6; price complete with album \$3.50. (Available in automatic sequence only).

**BACH:** Toccatas and Fugues in D minor, F major, E major. Carl Weinrich (Praetorius organ). Four 12" records (8 sides) in Set MC-36; price complete with album \$4.50. (Available in automatic sequence only).

**BACH:** Nine Chorale Preludes. Carl Weinrich (Praetorius organ). Five 10" records (10 sides) in Set MC-22; price complete with album \$4.25. (Available in automatic sequence only).

**BEETHOVEN:** Variations on a Theme of Mozart. Lois Wann & Ferdinand Prior (oboes) & Engelbert Brenner (English horn). Two 10" records (4 sides) in Set MC-34; price complete with album \$2.00 (Available in automatic sequence only).

**SANDBURG:** Songs from "The American Songbag." Carl Sandburg (vocal) & guitar. Four 10" records (8 sides) in Set MC-11; price complete with album \$3.50.

**EARLY ORGAN MUSIC.** Selections by Francesco Landino, Dietrich Buxtehude, Johann Jakob Froberger, Paul Hofhaimer, Fridolin Sicher, Johann Pachelbel, Antonio a Cabezón, François Couperin, Jean Titelouze, Jan Pieters Sweelinck, William Byrd. Carl Weinrich (Praetorius Organ). Four 12" records (8 sides) in Set MC-9; price complete with album \$4.50.

## SECOND REVIEWS

## CHOPIN (FREDERIC)

**CHOPIN:** Twenty-four Preludes, Op. 28. Alfred Cortot (piano). Four 12" records (8 sides) in Set VM-282; price complete with album \$4.72.

Collectors of Chopin's music will be glad to hear that we have received some copies of the Cortot performance of the *Twenty-Four Preludes*. A revival of interest in Chopin is apparent, due to the film biography of the composer *A Song to Remember* and also *The Picture of Dorian Gray*, in which the *Prelude No. 24 in D minor* served as background music.

These *Preludes* might well serve as a gateway to a wider appreciation of the composer and as a refutation of the popular misconception of Chopin as a distiller of syrupy *Nocturnes*. Within the gamut of these *Preludes* there is a wide range of moods and styles.

Cortot's characteristic Gallic lucidity and logic play a large part in the interpretations of these short but extremely varied works. Here as in all of Cortot's performances one finds the sensitive phrasing, varied tonal coloring and elastic rhythms that are characteristic of his works.

Though collectors may have single records of these *Preludes* by other pianists, nevertheless, the performance of the complete twenty-four serve to bring out the pianist's conception and interpretation as an artistic whole.

Time has not dimmed the effectiveness of the recording which is still forceful and clear.

## MOZART (WOLFGANG AMADEUS)

**MOZART:** Die Zauberflöte, K. 620. Complete recording. Famous soloists, Chorus and Berlin Philharmonic Orchestra conducted by Sir Thomas Beecham. Nineteen 12" records (37 sides) in VDM-541/2; price complete with albums \$20.47.

Among recorded Mozart operas there can be little doubt that *Die Zauberflöte* (*The Magic Flute*) is the finest in the rare combination of exceptional singing, recording and conducting. Seldom has such a fine cast been assembled since the great days of the Golden Age of Opera.

The cast includes:

Pamina .....	Tiana Lemnitz
Sarastro .....	Wilhelm Strienz
Tamino .....	Helge Roswaenge
Queen of the Night.....	Erna Berger
Papageno .....	Gerhard Hüsch
First Lady.....	Hilde Scheppan
Second Lady.....	Elfride Marherr
Third Lady.....	Rut Berglund
Speaker .....	Walter Grossmann
Monostatos .....	Heinrich Tessmer
First Boy.....	Irma Beilke
Second Boy.....	Carla Spletter
Third Boy.....	Rut Berglund

The role of Pamina, usually sung in American productions by a lyric soprano, a type of voice too light in texture to convey fully the power of the music, is here sung by Tiana Lemnitz, a dramatic soprano of exceptional range. The Danish tenor Helge Roswaenge easily surmounts the difficulties of Tamino's music. Rarely have the two arias of the Queen of the Night been sung with such accuracy and dramatic feeling as by Erna Berger. The *Vengeance Aria* is rarely as effective in the opera house because the terror is not easily conveyed in the florid singing of the customary coloratura voice. Miss Berger's amazingly accurate traversal of this, one of the most difficult of all operatic arias, is one of the high spots in all recorded opera. The high Fs are clean and brilliant. Gerhard Hüsch's characterization of the amorous Papageno will always remain one of the foremost delights of this recording. He is funny without being loutish. The light bass voice of Wilhelm Strienz is adequate for the exacting music of Sarastro.

Guided by a conductor of such exceptional musicianship as Sir Thomas Beecham, the production could not fail to meet the standards of the most exacting critic. His incisive rhythmic control and scholarship are apparent throughout the work. Clarity of texture and orchestral balance are provided by the Berlin Philharmonic.

Some people find fault with the mixed elements of the plot. To these, Alfred Einstein, in his book on Mozart would answer that he can find no internal evidence that a change in conception took place while the work was being composed. The character of the Queen of the Night is consistent as is that of Sarastro. There is

no evidence that Mozart changed his conception of the plot during the period of creation.

It is true, however, that the listener should have some knowledge of the elements of Freemasonry which are symbolized in order to clear up apparent obscurities. It is well to recall that Freemasonry, despite its suppression by Maria Theresa, was very strong in the late eighteenth century, and included among its members, the emperor Joseph II, symbolized in the opera by Sarastro, who expresses the brotherly love aspect of Freemasonry. Maria Theresa, who suppressed the movement, is satirized in the person of the Queen of the Night, and the Austrian people personified by Pamina.

The musical portion of the opera is recorded complete, the spoken dialogue being omitted.

The recording, available in drop automatic sequence is in stock at the present time in limited quantities. A booklet with the complete text as well as an accurate translation is included.

## SCHUBERT (FRANZ)

**SCHUBERT: Symphony No. 3 in D major. Allegretto & Menuetto only.** Berlin State Opera Orchestra conducted by Erich Kleiber. 12" record (2 sides), No. D-25378; price 75c.

Two movements of the delightful *Symphony No. 3 in D major* of Franz Schubert are in stock at the present time in a recording by the veteran conductor, Erich Kleiber. This composition, which dates from the year 1815, did not have its first complete performance until February 19, 1881 at a concert in the Crystal Palace in London. The score was not published until 1884, some sixty-nine years after Schubert had completed it.

It is hard to understand its neglect, because the movements here recorded are melodic and graceful, completely Schubertian in their lyricism. The *Menuetto*, with its waltz-like *Trio* is especially lovely. The recording is by no means new, but it is still serviceable.

Quantities of this discontinued record are extremely limited.

**SIBELIUS: King Christian Suite, Op. 27. Nocturne & Ballade only.** Royal Opera Orchestra, Stockholm, conducted by Armas Järnefelt. 12" record (2 sides), No. 25198; price 75c.

The incidental music to Adolf Paul's drama *King Christian II* consists of seven numbers: an *Elegy*, a *Musette*, *The Song of the Fool*, a *Minuet*, a *Nocturne*, a *Serenade* and a *Ballade*. We have a few copies of a discontinued recording of the *Nocturne* and the *Ballade* as played by the Stockholm Royal Opera Orchestra under the direction of the famous conductor and father-in-law of Sibelius, Armas Järnefelt.

The recording, dating back many years, is still serviceable although it does not have the dynamic range of the more recent releases.

The *Nocturne* is a rhapsodic composition with a broadly melodious theme in the violins. The *Ballade* (marked in the score *Intermezzo No. 3*) is the longest and most elaborate movement of the suite. It is a weirdly picturesque composition of indistinct form which cannot be described successfully as the composer gave no clue as to the subject from which he drew his inspiration. It abounds with vivid tone colorings and rhythms suggestive of Norse romance and legend.

## MISCELLANEOUS

**FRENCH ART SONGS.** Maggie Teyte (soprano in French) & Gerald Moore (piano). Three 10" records (6 sides) in Set VM-895; price complete with album \$2.89.

It is welcome news that we again have in stock Maggie Teyte's album of French art songs. Included in the collection are:

*Fauré: Après un rêve*  
*Paladilhe: Psyché*  
*Hahn: Si mes vers avaient des ailes*  
*Hahn: L'heure exquisite*  
*Hahn: Offrande*  
*Duparc: Chanson triste*

These are incomparably sung by Maggie Teyte, who has long since proved herself the mistress of this most difficult form, the French art song. Her work combines subtlety of interpretation and flawless diction without a hint of the preciousness that so often mars the delivery of these songs.

The name of Gerald Moore as accompanist is sufficient, for he has long been acclaimed as prince of accompanists in a field crowded with unsatisfactory executants.

Throughout these songs there is a sympathetic rapport between artist and accompanist, a sensitive moulding of phrasing to fit every meaning and mood.

The recording mirrors perfectly all nuances of these beautiful songs.

## ARGENTINE TANGOS

**Alfredo & Mano a mano.** Francisco Canero y su Orquesta Tipica. D-20482; price 50c.

**Yo No Se Si Me Quieres & Al Brillar de los Fagones (Ranchera).** Julio de Caro y su Orquesta Tipica. D-20413; price 50c.

**Re-Fa-Si & Estampa.** Juan de Dios Filiberto y su Orquesta Portena. D-20486; price 50c.

We still have a few copies of these excellent Argentine tangos in stock at the present time and are relisting them for the benefit of the lovers of this favorite dance. These authentic performances by some of Argentina's most popular tango orchestras are well recorded.

Quantities are limited.



## DICTION

**SHAKESPEARE'S MACBETH.** Mercury Theatre production starring Orson Welles (as Macbeth) and Fay Bainter (as Lady Macbeth) with supporting cast. Nine 12" records (18 sides) in Set CC-33; price complete with album and booklet \$11.01.

The cast in the Columbia recording of the Mercury Theatre production of William Shakespeare's *Tragedy of Macbeth* is as follows:

Narrator.....	William Alland
Macbeth.....	Orson Welles
Lady Macbeth.....	Fay Bainter
Banquo.....	Richard Warrick
Duncan	}.....Erskin Sanford
The Porter	
Siward	
Macduff	}.....George Coulouris
Angus	
The Doctor	
Donaldbain .....	William Alland
Lady Macbeth	}.....Edith Barrett
Gentlewoman	
Young Seward	}.....Richard Baer
Ross	
Malcolm.....	Edgar Barrier

Fleance	}.....Sam Edwards
Macduff's Son	
Apparitions, Witches, Lords, Ladies, Soldiers, Messengers, Murderers.	

We have received a limited supply of this fine recording of the most important scenes from *Macbeth*. Orson Welles' voice is ideally suited to the character of Macbeth as is Fay Bainter's to the character of Lady Macbeth. The cutting has been done in a most expert manner, preserving as much of the poetry as possible in the space allotted to the adapters. A booklet is supplied with every set, containing sketches of stage sets as well as line drawings of costumes and various scenes from the play. The booklet, written by Roger Hill and Orson Welles also has essays on the history of the play, background material, and the full text as recorded, with stage directions for possible production.

The entire production is directed by Mr. Welles, whose efforts in the recording of Shakespeare have met with such favorable reception in the past. *Macbeth* has always been one of the best sets, because of the general excellence of the cast, the fine recording, and because of the careful editing of the text.

Quantities are limited at the present time to automatic sequence only.



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